

Canadian Film Weekly VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Optimism on Manpower Order

First Ruling Was Surprise

The inclusion of the motion picture industry in the First Compulsory Employment Transfer Order came as a surprise. While theatre and film men have not expected the industry to be rated as essential, it was thought that, hard hit for manpower since the war, it would at least be deferred for the later orders.

It seems that the industry is
(Continued on Page 2)

Merchants Beef At Show Lines

Although merchants are usually glad to be located near a theatre to share the business that comes from the proximity of crowds, business men of Kingston, Ontario, are taking a different view. They claim that the lineups interfere with business.

W. M. Nickle, K.C., in a letter to the City Council which was read by the city clerk, said he had
(Continued on Page 3)

Managers Rig Up V-Loan Rallies

Theatre managers are busy stunting for the Victory Loan. A number of hardy souls are out selling bonds in whatever spare time they have left but most are whipping up interest. The boys and girls got a big boost when the

USA Republic Office Buys \$50,000 Bond

Republic Pictures Corporation of the USA showed a fine spirit of neighborliness this week by buying \$50,000 worth of Canadian Victory Bonds.

This purchase is distinct from that of Republic in Canada, represented here by Empire-Universal, which exchange shared a \$500,000 purchase with Odeon.



Joseph M. Schenk continues as executive production head of Fox for another seven years. . . . Those midweek 12:35s for war workers started strongly but tailed off and have been discontinued temporarily. . . . Esquire has started boasting "Victory at Stalingrad," said to be the best thing yet out of Russia.

Jules Levey, who quit as general sales manager of RKO in 1946, will produce Eugene O'Neill's "The Hairy Ape." Levey, from Canada originally, runs Mayfair. . . . USA exhibs, who fought for Blocks of Five, are asking for season booking again—but with strong cancellation privileges.

Elias Lawland, 62, Montreal film pioneer, passed away recently. . . . There will be no more freezing of USA film coin in England. . . . Committee of Ohio House of Representatives has okayed a bill for debate that will, if passed, ban blind checking. . . . From here it appears that "Mission to Moscow" will provoke plenty of controversy among Reds, Pinks and others.

O. J. Silverthorne will speak at the coming Fire Marshals convention on "Entertainment with Safety." He leads The Ontario Motion Picture Bureau.

Theatre Key Men May Get Necessary Consideration

The general feeling of uncertainty in the industry which prevailed when the First Compulsory Employment Transfer Order became news has given way to one of distinct optimism. The air was cleared a little as a result of an exchange of

Theatre Holding and Premier Buy \$220,000

Several big bond purchases were announced last week. Theatre Holding Corporation subscribed \$100,000 to the Victory Loan. Premier Operating \$80,000 and Casina and Roxy Theatres, Limited \$40,000.

The Victory Loan officially ended last Saturday but it will be a while before it's over. Late subscriptions keep rolling in.

correspondence between Arthur MacNamara, director of the National Selective Service, and spokesmen for exhibitors and distributors. Each section of this industry made a separate representation and both drew encouraging replies.

It is said unofficially that local Selective Service boards have been instructed to treat projectionists and other keymen leniently. Bookers who have registered received temporary permits to keep work-

(Continued on Page 2)

Are Theatres Important? Ottawa and Us

The Ottawa Citizen, an outstanding newspaper with its ears tuned to catch the buzzing in the hive of its governmental neighbours, must have picked up some curious strains in the usual symphony. On May 1st, a few days before Minister of Labor Humphrey Mitchell issued his First Compulsory Employment Transfer Order, the Citizen printed a fine editorial.

The editorial, which should win the gratitude of theatre and film men, described clearly and concisely the value of the Canadian motion picture industry and gave expression to the worries which beset it. The Citizen's comments were indeed prophetic. The editorial, "The Show Business," follows below:

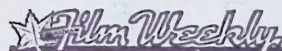
Co-operation is given freely by every Canadian, not only financially but actively, and in groups as well as individually, in any drive, campaign or activity that tends to further the country's successful participation in the war.

Not the least is the co-operation provided by the Dominion's show business. From coast to coast, film houses are thrown open to ventures of all kinds. At present the industry's greatest effort is its support in a wide variety of ways of the Fourth Victory Loan. The theatres are donated for use when speakers want to reach specific groups or the public in general, miles of special films are thrown on the screens. Staffs work without payment in most instances, for slight remuneration in others.

Three of Ottawa's largest picture houses were open for two
(Continued on Page 2)

ROY ROGERS

features are not just WESTERNS. They're tops in thrills, songs, laughs and outdoor spectacles. A BOXOFFICE BET for any theatre any time. Be convinced by seeing ROY ROGERS' latest production, "KING OF THE COWBOYS." Watch this star. He's going places for REPUBLIC. (advrt)



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Ottawa and Us

(Continued from Page 1)

mornings this week so that four shows could be given in each of them during each morning. That meant that the theatres had to be cleaned up and put in order for the public before they opened at matinee-time those days.

Scarcely a Sunday night or afternoon goes by but one or several of the Ottawa theatres are used in some way to benefit Canada's war push. Staffs work overtime again, equipment takes a beating.

Through all these activities there is one fact that stands out with dazzling brilliance—the show business is a vital means of putting over an idea or a campaign, of reaching people in masses or small groups, of presenting hard, cold facts and figures in a way practically everyone will enjoy. The loan drive shows that, the fact that a cabinet minister recently presented a visual report of his department's progress showed it, too.

Under existing labor regulations, show business personnel has a low rating and consequently staffs are suffering. Labor Minister Humphrey Mitchell has recently been given additional powers that have the industry worried.

Some theatre managers are replacing the men they have lost from their staffs with girls, some as ushers. Many projectionists have gone into the war in one way or another, leaving the supply curtailed.

Projectors are not scarce yet but the supply is dwindling and may give out completely in less than a year. Repairs to existing projectors are almost non-existent, and at any time the stock of carbons (with which light is made in the projector to throw the picture on the screen) may disappear.

Prints of films have already been drastically cut. Where 50 prints of one film used to come into Canada, less than 30 come today, due to the extreme shortage of raw film. This has one point in its favor: the double bill is doomed to disappear soon.

However, the film scarcity also curtails short subjects and theatres may have to fall back on the existing supply of shorts on hand, some of them many years old and all of them already shown many times, and the government's documentary film provisions, to fill out an evening's program.

In England, show business, while not given a high priority rating in labor regulations, has come to be regarded by the government as a necessity, and is unofficially treated as an essential industry. In the United States, a great effort is being made to raise its standing, with expected success.

In Canada, show business is worried about the future; not the far distant future, but next year. Giving its all today, "the biz," as it is known in itself, may be on shaky legs tomorrow.

NAZIS . . . ATTACK THE BACK

Canadians BACK THE ATTACK!

Optimism On Labor Order

(Continued from Page 1)

ing in some cases.

Mr. MacNamara, deputy minister of labor, replying to request for permission to retain essential technicians, said that "I recognize that you have to have sufficient projectionists to operate your theatres. Nevertheless we do think that it is imperative that all manpower in the recreational and entertainment field be reviewed."

Mr. MacNamara's reply on the question of technicians was made in answer to a wire from J. J. Fitzgibbons, president of Famous Players.

To a letter from Col. J. A. Cooper, chairman of the Canadian Motion Picture Distributors Association, who explained the essentiality of certain key employees in the distribution field, the Selective Service chief answered in part: "I am sure that you appreciate that this department realizes that it is highly desirable that your industry be kept in operating order."

Film exchanges and theatres, it was pointed out, in common with all other employers, will have every right to make special representations in regard to the men they feel are necessary to the industry.

It is considered that managers, projectionists and bookers have a specialized knowledge and cannot be replaced overnight. It is likely that these classifications of employees will be considered in any preferential action on the part of the Selective Service. The industry has every reason to expect consideration where such consideration is necessary.

Whether the replacement of men by women wherever possible will provide any long term relief depends on the attitude of Selective Service. That department is committed to a policy of transferring women as well as men from less essential industries to more important ones.

United Amusement Elects Directors

At the annual meeting of shareholders of United Amusement Corporation, Limited, held in Montreal, the board of directors elected for the coming year were as follows: Ernest A. Cousins, P. G. Demetre, S. Godin, Jr., J. J. Fitzgibbons, John G. Ganetkios, D. A. Murray, George Ganetkios, H. N. Chauvin, R. W. Bolstad, Hugh MacKay.

The executive officers re-elected for the coming year were: Ernest A. Cousins, president; D. A. Murray, vice-president; P. G. Demetre, second vice-president; George

First Ruling Was Surprise

(Continued from Page 1)

considered less important by Ottawa than insurance organizations, brokers and advertising agencies. The common explanation of the man in the street, drawn from personal opinions, is that the aforementioned serve in the various campaigns. This makes the treatment of the Canadian theatre industry seem more unfair than ever. The theatres do a better job of boosting than those exceptions and, if results were compiled, likely sell more bonds and stamps.

Seemingly discounted is the value of the motion picture as relaxation from the strains of war, as well as the propaganda value of the screen. This aspect of the industry has drawn praise from President Roosevelt and many United Nations leaders. Canadian officials have been lavish with praise.

Canadian distributors service 50 military camps using 35 mm. films and over 300 camps playing 16 mm. pictures. Theatres share every kind of community and patriotic endeavour.

Public reliance on the motion picture as the cheapest and widest form of entertainment has been high-lighted lately by Sunday shows for men and women in the armed services, and midnight shows for war workers. Several communities have asked that theatres be built in them, although the government has forbidden the erection of any new theatres.

The treatment of the industry under the new order is puzzling, considering that theatres use very few raw materials which strain manpower. The needs of theatres are mainly confined to manpower.

The Ottawa Citizen, one of Canada's leading newspapers, in an editorial which appeared just before Mr. Mitchell's order, expressed the concern for the industry that many outside of it feel.

"In England," stated the editorial, "show business, while not given a high priority rating in labor regulations, has come to be regarded by the government as a necessity, and is unofficially treated as an official industry. In the United States a great effort is being made to raise its standing, with expected success."

"In Canada, show business is worried about its future; not the far distant future, but next year. Giving its all today, 'the biz,' as it is known in itself, may be on shaky legs tomorrow."

Ganetkios, managing director; W. H. Mannard, secretary-treasurer; W. Deveau, assistant secretary-treasurer, and W. H. Giles, general purchasing agent.

'Burlesque' Hot; 'Frisco' Lush

Managers Help V-Loan Rallies

(Continued from Page 1)

Loan Committee to plan the dances and large ads in the local press, as well as plenty of news stories, captured the interest of the countryside.

The rally, held on Sunday night, featured the 45-piece famed RCAF band, a dancing line of eight Buffalo girls and Able Seaman Walter Porter, who was torpedoed three times and lost a leg in the service. Mayor Lewis and E. J. Anderson, M.L.A., spoke.

In Chatham, Ontario, Pat Drohan, Capitol; Frank Reid, Park, and Harland Rankin, Centre, took a large ad to tell the folks of their own efforts and what was required of the public. The Centre ran an essay contest, donating 12 passes as prizes, and the editor of the Daily News acted as judge. Fifteen passes were also donated for a school poster contest. Harland Rankin plugged the Loan over his radio broadcast. These were but a few of the things done.

In Sudbury the Regent Theatre featured a fine lobby display of local men and women in service which was sponsored by many local merchants. Another lobby attraction was a group from the St. John's Ambulance Corps, which demonstrated first aid. The local paper gave it plenty of photos and space.

Probably the finest celebration of all was the premiere of the National Film Board short, "Corvette Port Arthur" at Port Arthur, Ontario. The scene was the Colonial Theatre and thousands jammed the streets.

In front of the theatre stood a replica of a corvette cabin created by local shipbuilders. One had to walk the gangplank to get into the theatre. A naval guard of honor was saluted by nine airplanes above. Many outstanding citizens as well as war workers and service men and women spoke over the amplifier.

J. J. Fitzgibbons invited the school children to see the picture gratis, ordering that it be exhibited as many times as necessary.

Another day, another idea how to add to the buying of bonds.

LADY OF BURLESQUE

RKO

(Running Time: 91 Mins.)

In the case of this film of unusual background, the exhibitor is headed for home on the first pitch. The title, "Lady of Burlesque," brings in a word with excellent memories for old-timers and much curiosity for patrons who would like to see that much-heralded form of entertainment in surroundings other than a burlesque house. The film, of course, avoids the more bumptious and blue routines. But much of it is right off the runway, open-hearted and alive. The comedy has the same lusty quality and there are enough musical numbers to make it plenty gay.

It is a very happy combination of corny musical and murder mystery taken from the novel, "The G-String Murders," written by the most famed burlesque queen today, Gypsy Rose Lee. The book sold well and should stimulate the parade of patrons. The backstage stuff is unglamorously honest and should come as a revelation to those brought up on the usual gilded scenery. There's enough violence and shady goings-on to satisfy those who like that sort of thing.

The story, which runs between and behind the scenes, has to do with several backstage murders, committed in each case with the final item of attire of the strip-teaser, the G-string. Any number of characters with any number of reasons for homicide are offered to confuse the guessers.

The success of the picture is due to the excellent playing of its stars, Barbara Stanwyck and a newcomer, Michael O'Shea. Miss Stanwyck is so perfect in the role that she could probably give Miss Lee a run for the hoots and howls of a genuine burlesque crowd. Michael O'Shea, as her low comedy sweetheart is excellent and has an individual personality that should help his future.

The cast is large and those members of it who stand out are J. Edward Bromberg, Iris Adrian, Gloria Dickson, Victoria Faust, Marion Martin, Charles Dingle and Gerald Mohr.

"Lady of Burlesque" is lavish, lively, lusty and decidedly novel.

"HELLO, FRISCO, HELLO"

24TH CENTURY-FOX

(Running Time: 95 Mins.)

Twentieth Century-Fox has the winning combination when it comes to Technicolor musicals. It makes them expansive, comfortable and easy-going. It's a rut that's lined with gold.

Right in the groove is "Hello, Frisco, Hello," in which John Payne, Alice Faye and Jack Oakie blend with the beautiful background. They do the same old enjoyable things over again.

Faye is the devoted sweetheart of brash John Payne, socially ambitious, who gets the air when he gets money and a chance to marry an impoverished blueblood. Jack Oakie and June Havoc are the members of the vaudeville act who act as Payne's conscience, pointing out the heelish things he does to Miss Faye. When Payne goes broke Faye, a musical comedy star, stakes him until he hits the top again. Of course, he gets mad when he hears of Alice's intervention in his behalf, and, of course, he gets over it. The socialite has long since given him the air so, of course, he gets Miss Faye.

What is important about the picture is that it is a period production, that kind being just made for Technicolor. It has a collection of some of the finest old-time songs ever written and they get a fine presentation in each case. Some are offered as a matter of course and others are given full production.

The old favorites are "Hello, Frisco, Hello," "Strike Up the Band, Here Comes a Sailor," "I Got a Gal in Every Port," "They Always Pick On Me," "Tulip Time in Holland," "Bedelia," "Sweet Older Time," "The Grizzly Bear," "Has Anybody Here Seen Kelly," "Gee, It's Great to Meet a Friend," and "By the Light of the Silvery Moon."

The swell lineup of players includes Lynn Bari, who does surprisingly well; Laird Cregar in an unusual characterization of a sponging gold miner; and Ward Bond as a saloon keeper. June Havoc proves herself worthy of future consideration for more important roles.

Merchants Beef At Show Lines

(Continued from Page 1)

been retained by merchants in the vicinity of the Capitol theatre who claimed that the lineups waiting for tickets to enter the Capitol theatre was killing their business, that customers could not get in and if they did get in to the places of business they could hardly get out. "I have seen the lineup myself," said Mr. Nickle, in his letter. "The Capitol theatre is making good and handsome profits and it does seem that fairness demands that if there are not sufficient policemen to control the crowds then there should be special police for this purpose and the expense paid by the theatre."

Mayor Stewart said that an arrangement had been made to meet the managers of the theatres and the whole situation would be discussed and some action taken to relieve the condition.

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John CarradineSTRANGER FROM
PECOS

Johnny Mack Brown

SPY TRAIN

Richard Travis
Catherine Craig

SARONG GIRL

Ann Corio

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PICTURESToronto, Montreal, St. John,
Winnipeg, Calgary, Vancouver

Ed Saw It Through

Key man in any movie house is the projectionist, though the boy in the back room, upstairs, doesn't exist so far as the patron is concerned. A sense of responsibility, derived from knowledge of his own importance, has made him a tough baby.

Ed Gardner of the Centre, Chatham, is a case in point. On a recent Saturday Ed arrived at the theatre in a taxi and called for Harland Rankin, the manager. Harland had to help him out of the cab and up to the booth, where he began a ten-hour grind.

Ed had the miseries. His bones felt as though they had been knotted by the Royal Canadian Navy. His wife had helped dress him. Because there was no other operator available and because it was Saturday Ed refused to be doctored.

The place was packed to the doors after supper—and Ed with pain. Harland put the snaffle on a chiropractor and led him up to Ed's domain. Eddie walked like the Hunchback of Notre Dame. In fact, the Hunchback was a sprightly youth in comparison.

They laid out a couple of old film boxes and stretched Ed across them. Ed's various and interesting expressions of pain were giving the sound track a run for the reelage by this time. The doc gave Ed a going-over, strapped him up and he finished the show.

As I said before, Ed is a tough baby. Harland is thinking of giving him a week-end off so that he can go over and free Luxembourg or some such country. What's more, Hitler better stay to hell out of his way.

I'll Wash and You Dry

Something like the hectic session at New York's Paramount when Harry James appeared took place at the Midtown's midnight show last week. Curly Posen and his music jammers jammed the place to the rafters with time-beating younglings. Curly, "Mr. 5x5," went over big with the boys and girls. The jazz concert is designed to fill in the time between the opening of the theatre and the unreeing of the program. . . . Those Plugger films are generally disliked. Too coldly mechanical. . . . Harry Peterson called off his Toronto engagement last week because of the death of his father. . . . RKO got out a novel boost for "Bombardier"—a booklet shaped like a bomb. . . . Nat Friedlander, the premium man, is ill. . . . Example of bad taste in a downtown theatre was the playing of the opening of Land of Hope and Glory to bring on a couple of low comers. . . . Joe E. Brown, back from a tour of Africa, reported that many soldiers are glad to be able to find room behind the screen. They watch the picture in reverse.

Der Fuehrer's Physog

In "They Came to Blow Up America," a story of Saboteurs landing via submarine, George Sanders plays an American spy in Naziland. When he finally returns home Sig Rumann, a bund man, asks him if he saw Hitler.

"I wasn't close enough," answers Sanders, "to peer in the fuehrer's face!"

Theatres On the Cuff

The hunger of many communities for motion picture theatres is providing a field for the portfolio pioneer. The activities of two of them were revealed in the following comment which appeared in the Stouffville, Ontario, Tribune:

"A couple of Toronto men have approached the town of Uxbridge and presented the council there with a proposition to open the old Strand Theatre if the town will advance money to equip the building, under an agreement to pay it back at the rate of \$50 per month. While the offer to pay back doesn't sound imposing, the northern neighbor certainly misses a picture house."

Everything indicates that when the war is over Canada will pass through a period of theatre building much like the one that followed the last struggle.

USA Theatres
Ask Relief

Proposals to ease the manpower situation in USA theatres are being worked out by the theatres division of the War Activities Committee in that country, which corresponds to the Motion Picture War Services Committee here. A plan will be submitted to the War Manpower Commission.

Theatre men will ask the key workers be given consideration, although they are not asking for military deferments or even that the industry be classified as essential. It was thought here that our theatre industry would enjoy such an official viewpoint. The absence of this attitude, as revealed in the First Compulsory Employment Order from Minister of Labour Humphrey Mitchell, caused wide disappointment.

In order to stop pressure on theatre men to change their places of employment, USA showmen propose that eight key theatre jobs be listed as essential. These are projectionists, projectionist-managers, managers, assistant managers, equipment maintenance technicians, circuit bookers, circuit executives and circuit managers.

One of the committee's most important arguments is the value of theatres for communication. The USA War Manpower Commission has granted essential status to studio and newsreel personnel and Canada's National Film Board is handled in the same way. Canadian theatres gone dark because of the manpower problem will reduce the value of the NFB product. Capable staffs are necessary to keep the theatres open and safe.

An imitation of the proposed USA plan would be of immense benefit to the Canadian theatre industry—and to the people.

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Theatres Had Lively Fiscal Year

Exhibitors and Engineers Meet

"We as an industry do not want anything less than our full part in this war," Ed Kuykendall, president of the Motion Picture Theatre Owners of America, told the 53rd semi-annual convention of the Society of Motion Picture Engineers at a three-day joint session with the MPTOA in New York last week.

Kuykendall advocated that engineers and exhibitors working as individuals still on the job, "improvise, create, train women, use older men" to carry on the work of the industry.

The expanding contributions of the motion picture art and industry to the war effort were the subject of discussion at the convention which heard a majority of 30 papers devoted to military and naval subjects presented during the six sessions by Army and Navy representatives.

After Kuykendall's address, Donald Hyndman, engineering vice-president of the Society, read a paper on motion picture standards in wartime. With accent on a new method of preserving valuable and historic films in the Library of Congress, Carl L. Gregory of the National Archives, explained the resurrection of early motion picture prints.

Terry Ramsaye, editor of Motion Picture Herald Magazine, and William Formby, editor of Box-office, both addressed an afternoon session.

Following an illustrated lecture by Ralph Evans of Eastman Kodak Company on visual processes and color photography, the convention closed its doors for another year that will see many of the innovations discussed put into effect.

Brigadier Mess Thanks Distributors

Through Col. Cooper of the distributors association, Brigadier James Mess, deputy adjutant general, Special Services, thanked the distributors for supplying gratis films to theatres playing Sunday shows for the armed forces.

He writes:

"I want to take this opportunity of expressing our appreciation for the fine spirit of co-operation manifested by the various distributors in supplying current motion picture programs free of charge for the special Sunday showings for the Armed Forces."

Annual Reports Show Grosses Up, Taxes Up and Profits Down In Number of Cases

Although Ontario theatres did increased business in the last year their annual gains, as compared with those of the past fiscal period, were low in those cases where profits were reported. Some houses found themselves under last year's mark.

Famous Players

Famous Players Canadian Corp. reported substantial improvement in operations during the fiscal year ended Jan. 2, but more than the gain in profits went for heavily increased taxes. Final net profit equalled \$2.53 a share as compared with \$2.70 in the previous fiscal year.

Improvement in working capital position to \$2.3 millions is largely attributable to a decrease in current liabilities caused by a reduction in the tax reserve. Among current assets it is revealed that the company bought \$434,400 of Dominion bonds during the year, while its guarantee call loans expanded to \$1,141,000 from \$601,000.

The net profit of Canada's largest circuit was \$1,111,461 as against \$1,101,924 during the previous fiscal period.

Hamilton Theatres

Cash on hand held by Hamilton United Theatres, Ltd., was \$33,710 at Dec. 26, 1942, as compared with \$22,049 at Dec. 27, 1941, according to the annual report for 1942. Call loans were down from \$115,000 to \$53,000, while holdings of government bonds were up from \$24,750 to \$74,750. Shares of profits from operation of Odeon Theatres of Canada was \$9,760 against \$22,808 in the earlier period. Accounts payable and accrued liabilities were \$4,291 as against \$824 previously. Tax reserve was up from \$23,843 to \$40,153. Of the 7 per cent capital preferred stock, 7,683 shares were outstanding compared with 8,650 in the previous year.

This company showed an increased net profit, the figure being \$44,287 in 1942 as compared with \$38,076 in 1941.

Strand Hamilton

Strand Hamilton Theatre reports moderately lower earnings in the year ended Jan. 2, 1943.

Current liabilities were \$780 at Jan. 2, 1943. Previously reported current liabilities were \$3,281, with the difference made up chiefly of increased reserves for income and excess profits taxes—\$313 currently against \$2,742 at the end of 1941.

Cash on hand is shown in the latest statement at \$753, as against \$25,920 in the earlier period. However, the company has

invested in \$20,000 government bonds.

Net Profit in this report was \$3,711. Profit in the last annual report was \$4,113.

Allens London

Current assets of Allens London Theatre, Ltd., at Jan. 2, 1943, were \$20,254 as against \$16,821 at Dec. 31, 1942, according to the report for the latest fiscal year, ended Jan. 2. Cash at the end of the most recent period was \$5,175, compared with \$16,917 previously, but holdings of government bonds totalled \$15,000 against none at the end of 1941. Profit on the year showed a mild improvement.

Net profit, \$4,418 this year, \$3,618 last.

Allens St. Catharines

Allens St. Catharines Theatre Ltd. net profit declined in the year ended Jan. 2, 1943, due to higher tax provisions. Cash on hand at Jan. 2 was \$3,202, according to the statement for the year, compared with \$10,897 previously. During the year the company invested \$10,000 in Dominion bonds.

This unit showed a smaller gain in the annual accounting, which gave the net profit as \$3,771. Last year the net profit was \$3,981.

Paramount Oshawa

Government bond holdings of Paramount Oshawa Theatres Ltd., subsidiary of Famous Players Canadian Corp. were \$2,500 at the close of the period between Jan. 1, 1942, and Jan. 2, 1943, as against none in the year before. A new bank overdraft of \$1,476 is shown in the report for the year. Call loans are up to \$65,000 from \$25,000, while accounts payable dropped to \$514 from \$1,272.

Net profit this year, \$17,303; last year, \$13,701.

Paramount Kitchener

Reserves for income and excess profits taxes of Paramount Kitchener Theatres, Ltd., for the period between Jan. 1, 1942, and Jan. 2, 1943, were \$8,646, as compared with \$713 in the previous parallel period. Cash in bank was \$3,915 as compared with \$3,253, but holdings of government bonds were \$10,000 against none in the previous year.

Net profit here showed a decline, this year's figure being \$4,063.

Staff Honors Geo. Champagne

The staff of the Auditorium, Roxy and Cartier Theatres, Shawinigan Falls, Quebec, organized a surprise party in the Auditorium Theatre last week in honor of the manager, Georges Champagne, on the occasion of his completion of twenty years with the firm.

In addition to the staff, three of the proprietors were present, Mrs. L. P. Carrier, Mrs. Armand Garceau, and D. R. Wilson, all of whom congratulated Champagne upon his length of service and loyalty to the company. As a slight token of appreciation for his long service, Wilson, on behalf of the proprietors presented Mr. Champagne with a handsome cheque.

The staff, together with some of the former employees, gave him an ash stand, the presentation being made by Mr. Armand Lapolice. Mr. Georges Brassard also spoke briefly.

L. P. Carrier added his congratulations and thanked the staff for their co-operation and goodwill, stating that they could not all become managers but would receive more rapid promotion if they followed the example of honesty, loyalty and devotion to duty set by Champagne.

Champagne thanked the management and staff for the presents, which he said gave him much pleasure, not so much for the value attached but the knowledge that his services had been appreciated.

Refreshments were then served and a short musical program presented.

Last year the report showed a net profit of \$6,313.

Eastern Theatres

Eastern Theatres Ltd., controlled by Famous Players Canadian Corp., reports a gain in operating income in 1942 but reduced net profits due largely to heavier taxes. The company paid a dividend on its common of 50 cents a share last year, first payment since 1938. Financial position shows strengthening, with cash and Dominion bonds totalling \$118,000 compared with \$95,369. Non-interest bearing advance from Famous Players remains unchanged at \$190,000.

Net profit was \$34,633 in this report, compared with \$61,082 in that of the last fiscal year.



Five All-Time Greats!

★

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ALEXANDER
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Leslie Howard, Merle Oberon,
Raymond Massey

★

The Ghost Goes West

Robert Donat, Jean Parker,
Eugene Pallette

★

Elephant Boy

Sabu

★

Sanders of the River

Paul Robeson

★

Henry VIII

Charles Laughton, Robert
Donat, Merle Oberon

★

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ECHOES and REFLECTIONS

Dames Make News

Hollywood has missed many a chance to enliven its gallery of screen characters, as was pointed out in these pages recently. The last time the subject came up here we told about lady prize-fighters. Even though the ladies have taken over jobs of great responsibility these days, the screen doesn't reflect a recognition of the fact. So the discourse about woman's rights is hereby renewed.

Hundreds of editors rush madly about the screen each year, firing star reporters, coaxing them back and shouting into the telephone: "Tear out the front page!" But none of the editors involved in the helter and skelter, an obvious exaggeration for effect, are femmes.

In this instance Hollywood shares the prejudice of many male reporters about the sob sisters, as they are known to the craft. This despite the fact that many have won local and national distinction. Perhaps the men feel that the girls don't stick around the game long enough but surrender to such essential urges as marriage, thus revealing that the craft is a secondary loyalty. The boys in the business think that the girls should have stayed in the kitchen in the first place.

History, however, has away of making a sucker of people who looked completely right at one time or another. The Germans, for instance, will lose the war and wonder how in the world they were ever swept away by the swindle called The New Order, imposed on them by a con artist known as Hitler. So Hollywood better give the girls who chase headlines and deadlines their due now.

History is On the Distaff Side

Out of loyalty to Hollywood and the scribbling craft I hereby reveal that I have heard History snickering about this matter. You see, the boys who consider that the girls are Janie-come-lately to the newspaper game are away out. The fact is that a woman published the first daily paper in the world.

The first issue of the first daily paper was issued in London on March 11, 1702, by "E. Mallet, against the Ditch at Fleet Bridge" and there's a copy of it in the British Museum. It was the imagination of a woman that first conceived the idea that man would want to have the news every morning with his breakfast. Behind that non-committal "E" was "Elizabeth."

The paper was called The Courant, was two columns wide and carried no pictures or ads. Newspapers came out weekly in those days and in a few instances semi-weekly. For centuries a single copy of a bulletin had been posted on the walls of the Royal Palace of China but that could hardly be called a daily newspaper.

She Kicked Right Out

"The Courant," the editor wrote, "will be published daily, being designed to give all the material news as soon as the post arrives, and is confined to half the compass to save the public at least half the impertinences of ordinary newspapers."

She also promised that the editor would not "take it upon himself to give any comments or conjectures of his own, but will relate only matter of facts, supposing that other people to have sense enough to make reflections for themselves."

Hollywood, take heed! Dorothy Thompson gave you several lambastings. Better arrange shelter in the hills against the day when she hears about this. Or hurry up and give the girls the right to hire, fire and holler: "Tear out the front page!"

And furthermore, this ought to teach you he-scribblers not to be so smart.

Montreal Youth Hits Juve Ban

A letter to the editor of the Montreal Star by a juvenile correspondent is on the subject of the Quebec law which bars children, accompanied by adults or not. The writer is E. G. Cochrane and the letter is headed: "What About Those Church Movies?"

The letter follows:

"Sir,—I have been going to shows regularly for a year now and I find no difficulty in getting into most theatres because I look at least sixteen. But last Saturday, accompanied by a friend who, despite the fact that he is seventeen, looks younger than I, I went down to a theatre. We purchased our tickets from the cashier but, just as we were entering, an officious usher (of about twenty years, male, and appearing to be in good health), asked us for our registration cards. Naturally, I didn't have one and so we had to have our money refunded and walk down to another theatre.

"At first I was very angry with the twenty-five cent per hour little Hitler but then I realized that he was within the law. A law that was passed a number of years ago due to one fire (I don't believe any other serious theatre fires have occurred since that time), caused my forefathers to pass a law that has deprived thousands of children hours of harmless pleasure.

"Since that law was passed all the theatres that I have ever been in are practically fireproof. The danger of fire is almost negligible. Yet the law remains on the books?

"What about the church movies? I'll tell you about those. Every Friday night certain churches open up their halls to show a few old films. Hundreds of movie-hungry children pay their dimes. The early ones are lucky. They get seats; seats that are squeezed in at the cost of safety and comfort. The late comers sit on the floor. The hall is jammed. If there were ever a fire I doubt very much if more than ten per cent of the children would escape the flames. But that isn't all. The windows are kept shut so that dime-less children won't be able to see the films free of charge. The stagnant air is sickening.

"Compare the scene of these church movies with our up-to-date theatres. I would be content if children of twelve years or more were admitted. (Ages could be verified by means of tram passes.) But I don't want to be admitted just to see Walt Disney's technical color films. I want to be able to see any films that please me. It's about time that we Quebecers woke up and got up to date. We're the only province in Canada with this outmoded law. Let's take it off our law book now."



Pay Tribute to 'Pop' Philip

The passing of George Odium "Pop" Philip, veteran Western Ontario showman, brought many expressions of regret. His funeral last week was one of the largest and most representative in the history of Kitchener, Ontario. Premier Mackenzie King, an old friend, wired his condolences. "Pop," who was buried in Mount Hope Cemetery, was 80 years old.

Before retiring he was prominent in the exhibition of motion pictures. At one time he owned two movie houses in Kitchener, one in Chatham and one in Stratford. He gave way to his love for the stage, on which he had spent his early years, and sold the movie houses, returning to the legitimate drama.



"POP" PHILIP
Veteran Canadian
showman who passed
away in Kitchener, Ont.

The spoken drama, however, was fading from public interest and he got back into the movie field. After a while he sold out again, this time to promote carnivals.

He was closely associated with the late Ambrose J. Small and at the time of the latter's strange disappearance was under contract to him to take a picture known as "The Whip" across Canada.

The Kitchener Daily Record, in an editorial called "Pop" Will Be Missed," paid the following tribute to the late showman:

"The great drama of life in a world which he helped to brighten by his intense devotion to theatricals has come to an end for George O. 'Pop' Philip whose passing is mourned by a wide circle of friends.

"Pop," as he was familiarly known about town, was a born showman and actor. His heart and soul were wrapped up in things of the stage and in his declining years he liked nothing better than to reminisce on the days when travelling dramatic companies provided a chief source of entertainment. That was before the silver screen elbowed its way to the front. He was an ardent supporter of the legitimate drama and did much to make it pulsate with life.

"Kindness personified, 'Pop' Philip always radiated good cheer. A talk with him was like taking



The domestic side of Hollywood life attracted more attention in the period just past than the technical side, movie making. Press agents may release reams of glorified guff about pictures in production and the players in them but babies steal the show, there as elsewhere.

Alice Faye, after 10 years of movie action, is going to call it quits. Why? Oh, just to have more time to look after her year-old baby, Alice Faye Harris, Jr. As simple a reason as that—and there was never a better one. You can have the fame and fortunes, says Alice, give me the coos and gurgles.

Mrs. Alan Ladd, the former Sue Carol, presented the popular star, now in the USA army, with a daughter weighing 8 lb. 11 oz. Mrs. Ladd was a starlet who decided to become an agent. Ladd became her client, her sweetheart and her husband. To guard against any rifts between them she sold his contract to another agent for \$10,000. It was her shrewd management that switched hubby from anonymity to stardom. Now she has another Ladd to manage.

The hand that rocks the cradle still rules the world—including Hollywood.

In Missouri there's a move to ban films in which any of the players have been divorced in real life. The unusual number of Hollywood divorces has many wondering why. A good reason is that the stars, while not too busy to fall in love, are too busy to develop the companionship that secures most marriages. . . . Maurice Chevalier, the French actor who was such a hit in America for a while some years ago, is a quailing now. He entertains at the orders of the Germans. He was all set to do his act in a Belgian theatre when Allied sympathizers blew up the electrical system. . . . Joan Fontaine and Olivia de Havilland, who are sisters, were born in Tokyo, daughters of an English professor who divorced their mother and married a Japanese woman.

Sunday shows for men and women in the armed services were a great success, the first one in Toronto being attended by 2,500. Admission is free and confined to service men and women on leave away from their homes. Famous Players Corporation provided the theatre and staffs free and distributors donated the films. . . . You'll see plenty of musicals shortly. Thirty-nine are ready and 65 more in various stages of preparation. One studio will make "Ziegfeld Follies" in technicolor—and without a story of any kind. It will be an interesting experiment. . . . Barbara Stanwyck made several stopoffs in Canada recently. . . . Desi Arnaz, Cuban screen star and husband of Lucille Ball, is in the USA army.

Stan Laurel's ex-wife, Illeana, the Russian singer, will marry the brother of the late Huey Long. Laurel's exciting life with Illeana enlivened newspaper reading for quite some time. . . . Van Heflin cycles to work every day in slacks and a sweatshirt. His wife has given up trying to make him dress and act like a movie star. . . . Joan Bennett, husband Walter Wanger and her two children were driven from their home by fire, which destroyed many valuable books and works of art. Joan's two daughters, Diana, 14, and Melinda, 8, will have a baby brother or sister next month. . . . Grand-daddy of the western film is "The Great Train Robbery," made in 1903. Westerns have been popular ever since. It would be interesting to see "The Great Train Robbery."

a tonic, for he had the happy faculty of making one forget troubles. He enjoyed life to the full. At the age of 70 he said that if he could go by the fun he had had, he would be 200 years old.

"It seems as though a light was extinguished in our midst when 'Pop' Philip crossed the Great Divide."

Among the pallbearers were Howard Schedewitz, Charles Stephenson and William Watt.

Vancouver House To Odeon Circuit

Odeon Theatres of Canada has acquired the Marpole Theatre, South Granville street, Vancouver, B.C. The circuit, second largest in Canada, is strong on the Pacific Coast.

The Marpole Theatre is one of Vancouver's theatrical landmarks, serving Granville South, Marpole and Lulu Island districts. It has been operated for some years by Calvin Winter and Les Tolley.

It is just two years this spring since the Odeon Circuit entered the amusement field in British Columbia territory. The circuit now operates 23 theatres in the British Columbia territory, 18 of which are located in Greater Vancouver.

The Marpole Theatre is under the supervision of Howard Boothe, district supervisor, who announces that Herb Wolfe has been appointed manager.

Harold Postman Joins Rodgers as Assistant

Harold Postman, of MGM's home office Sales Department, has been promoted to the position of assistant to William F. Rodgers, Vice-President and General Sales Manager of Loew's, the latter has announced.

Postman has been with the organization since February, 1927, when he joined Loew's in the Purchasing Department. He came to the sales department shortly thereafter and for several years past has been assistant to Eastern Division Sales Manager E. K. O'Shea.

Mr. Rodgers, in advising MGM field forces of the promotion, stated: "His long experience and contacts with our field forces made him particularly qualified for this post."

Theatrical Union Elects Officers

R. H. Palmer was elected president of the National Union of Theatrical Employees, Local 11, Edmonton, Alberta, at a recent meeting.

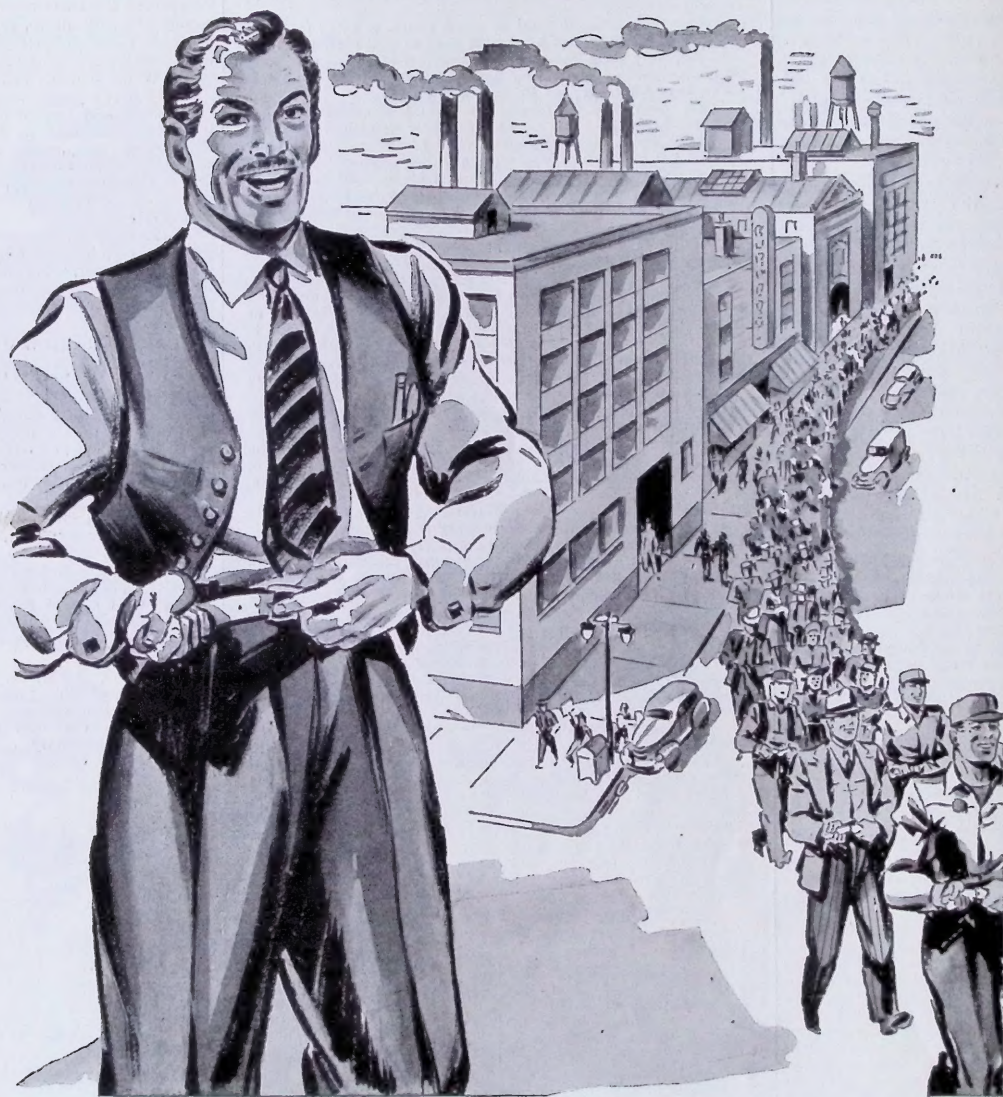
Other union officers, elected for 1943, were: W. Geen, vice-president; M. L. Adamson, business agent; A. R. Taylor, secretary, and F. Cox, treasurer.



Theatre men have

a ***Special*** duty

in this fight for Victory



Tell them about **VICTORY BONDS!**